

# KERAMIC STUDIO

Vol. XI. No. 17

SYRACUSE, NEW YORK

November 1909



selves strictly to the line of work illustrating their present course of study.

The serious manner in which the various societies are centering their energies on prescribed plans of study is an auspicious augury of the future of ceramic decorations in America.

In the December issue of *KERAMIC STUDIO* we will give a thorough exposition of the plans of the new school and manufactory of ceramics being established at University City, Mo. The readers of *KERAMIC STUDIO* will be interested to know that the editor will collaborate with Taxile Doat, of Sevres, France, in establishing this great ceramic center and that hereafter from November 15th to May 1st all communications for Mrs. Robineau should be sent in care of the Art Institute, Department of Ceramics, University City, St. Louis, Mo. During the six months from May 1st to November 1st the editorial address will be as heretofore, in care of *KERAMIC STUDIO PUBLISHING CO.*, SYRACUSE, N. Y.

We will try a new plan in the Class Room of *KERAMIC STUDIO*. We will announce in each number the subject of the class study two months in advance and ask all who are interested to send in drawings of the subject, conventionalizations and applied designs. The best of these will be published in *KERAMIC STUDIO* with a thorough criticism, as an object lesson. The name of designer will be omitted if requested.

The subject of the class study for January will be the Chrysanthemum. The best drawings with conventionalizations and designs will be purchased by *KERAMIC STUDIO*.

The Students' Guild in *PALETTE AND BENCH* for December will give many clever suggestions and designs for Christmas gifts. The competition has brought so many good ideas for simple things for sale and gift that we expect to make that department one of the most attractive and useful to be found in any magazine.

The December issue of *KERAMIC STUDIO* will also have some interesting news as to future plans for *KERAMIC STUDIO* and special offers for new subscriptions. We are going to make it worth while for our readers to work for the increase of the subscription list of the magazine and at the same time increase our field of usefulness.

The study of California dogwood by Miss Jeanne M. Stewart is published without treatment but treatment will be published in next issue.

The design for plate in gold and white given on page 113 in September *KERAMIC STUDIO* is by Miss J. Pearl Saunders of Nashville, Tenn. The name of designer had been lost at the time we printed the design.

## LEAGUE NOTES

THE problem due December first is a design for the decoration of any of the vase forms shown on page six of our League Study Course.

We had hoped to have the vase designed last year by Emily Hesselmeier, of San Francisco, manufactured in time to use for decoration this year, but our Chairman of Educational Committee, who has charge of it, has not as yet been able to arrange for its manufacture.

As the designs for the problems come in it is evident that many of us would do well to read carefully the general criticism given by our critic, Miss Bessie Bennett, on the work of our members on problem one; it was as follows: "The study of parts as a rule was extensive enough, but the lines lack snap. All lines should have style to them. After the analytical study of the flower, leaves, stem, etc., the conventionalization of same should be worked out. To conventionalize is to omit all the accidents and incidents of natural growth.

"All artificial mediums or backgrounds are unyielding to a certain extent, therefore we cannot really reproduce nature in man's handiwork. We can but make a picture of a nature form no matter how great our skill. This being the case in making this picture we must compose it so it suits the form it is to decorate or it will not become an integral part of the object, but will ever remain a distinct picture not related to the surface it is placed on.

"Porcelain is one of the most unyielding, unresponsive surfaces we have to deal with, which fact emphasizes the absolute necessity of the conventional use of nature forms."

Mrs. Harry Andrews, the new president of the Los Angeles Ceramic Club, sends this month five more names to add to their list of League members, and two applications for individual membership are also reported.

One enthusiastic member writes in an entertaining manner of the use she has made of the first designs she had corrected by our critic. It was a simple design for a plate border. She has used it for metal work, leather work and finally enlarged it and made a stencil design with which she decorated table runner and curtains for her dining room, and intends stencilling more of the table runners for Christmas gifts.

Mail all designs for criticism to the President of the League.

MARY A. FARRINGTON,  
710 Barry Ave., Chicago.

## STUDIO NOTES

Miss Fannie M. Scammell, after five months spent on the Pacific Coast, has resumed her classes at 150 Fifth Ave., Room 40, New York City.



GRAPES—M. E. HULBERT

## THE DECORATION OF HARD PORCELAIN

Louis Franchet

**H**ARD porcelain is a white, vitrified, translucent body composed of kaolin, feldspar, flint, and sometimes chalk (carbonate of lime). The glaze is always a feldspathic glaze; its principal element is *pegmatite*, a natural rock containing a mixture of feldspar and quartz, which fuses at 1390°-C.

Hard porcelain generally receives two firings, one in the baking chamber of the kiln at a temperature of about 875°-C., and a final firing generally at 1410°-C. (*grand feu*).

After the first firing it is designed as *baked*, after the second it is called *biscuit*.

There are three ways of decorating hard porcelain:

1. With colored glazes which are applied over baked ware and fired at *grand feu*.
2. With colors which are applied over baked ware, then covered with glaze and fired at *grand feu*.
3. With soft colors which are called *vitrifying colors*, which fuse at about 650°-C. and are applied over the fired glaze.

## COLORED GLAZES

Colored glazes are obtained principally by mixing the ordinary glaze (*pegmatite*) with a coloring matter which is either a simple metallic oxide or a combination of several oxides.

Only a limited number of metallic oxides will keep their coloring property, in combination with the glaze, at the firing point of true hard porcelain (1410°-C.). They

are essentially cobalt, nickel, chrome, manganese and iron oxides, the tints of which are varied by the addition of alumina, magnesia, zinc oxide or carbonate of lime. Titanic acid also stands well this high temperature.

Nickel, alone or in combination with manganese, gives greys and greenish greys. Chrome, alone or in combination with cobalt, gives greens or bluish greens. Titanic acid, used in its natural form of rutile, gives yellow browns, because of the iron it contains (2 to 4%).

The most generally used colors are the violet blue called *Bleu de Sèvres*, the blackish blue called *Bleu Noir*, and the tortoise shell brown called *Brun Ecaillé*. The fame of these colors is not only due to the beauty of their tone, but also to the fact that they constituted for a long time the only *grand feu* decoration used at the Manufactory of Sèvres, which spread their use among industrial factories.

It seems at first that the decoration with cobalt blue or iron brown should be classed in the overglaze series, as we will see that in most cases these colors are applied over the glaze and not on the unglazed ware. But this is simply a technical process giving clearer tints, and the colors are essentially *grand feu* colors, quite different from the soft overglaze colors.

These colors can be used not only for backgrounds but for real design compositions, by using the method of *reserves*. Mr. Lauth, the manager of the Manufactory of Sèvres, has thus given the description of this process: If one wishes to use on a vase a design which will show a combination of *Bleu de Sèvres*, *Bleu Noir* and the white of the porcelain body, the parts which must be left in white will first be covered with a mixture of chalk and arabic gum, applied with the brush. This done, the whole piece is covered with *Bleu Noir* applied with essence; either brush or sponge is used, according to the effect looked for. It is left to dry, then over this dry background, which now appears grey and through which can easily be seen the parts left in white, one paints with *Bleu de Sèvres* the ornaments which are later to appear in dark over the *Bleu Noir*. After this painting is completed, the piece is fired



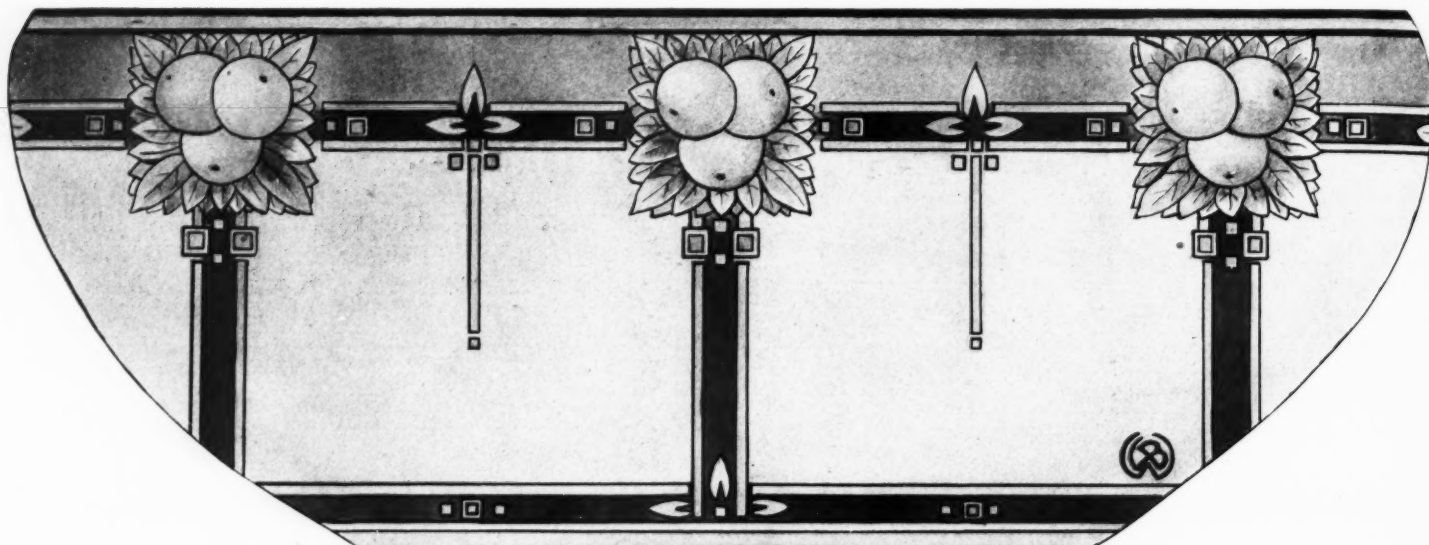
BOWL, GRAPE MOTIF—SABELLA RANDOLPH (Treatment page 148)





GRAPES—M. E. HULBERT

(Treatment page 154)



PUNCH BOWL, ORANGES—BLANCHE LEA WIGHT

(Treatment page 150)

in a muffle to cone 011. When it is drawn from the muffle, it will be found that the coat of chalk applied over the parts reserved in white, scales off or is easily rubbed off, and the piece appears with white, grey and black parts. The decoration is completed by painting over the white parts the ornaments which are part of the composition, using Bleu Noir, Bleu de Sèvres or even Brun Écaille. Then the piece is fired at grand feu.

We will study now the composition of these three colors as used at Sèvres.

## BLEU DE SEVRES

Either one of the three following formulas may be used:

	1	2	3
Ground pegmatite	75	80	85
Cobalt oxide	25	20	15

The last one is the most used.

The pegmatite and oxide are thoroughly mixed, then fritted until they are agglomerated without being really fused. This semi frit is finely ground and may be applied over the ware in three different ways:

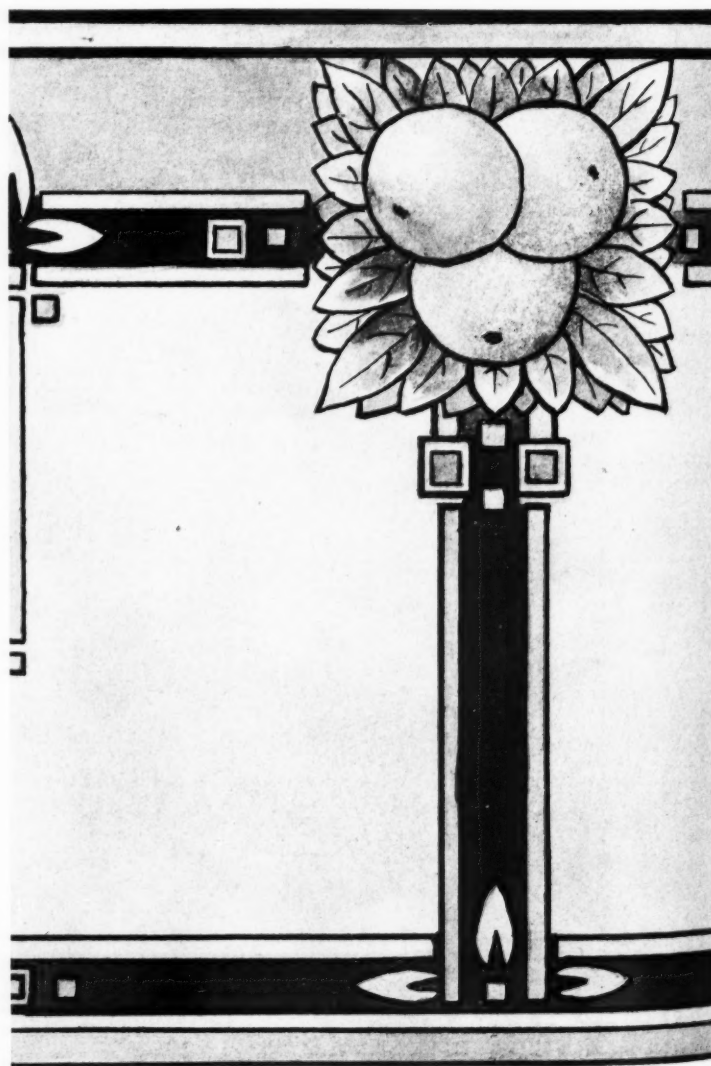
1. Direct application over baked ware and no other glaze used.
2. Applied over baked ware and covered with the ordinary translucent glaze.
3. Applied over the glazed and fired porcelain. This process is the most used, as it gives the most remarkable color. The blue, ground to an impalpable powder, is diluted with turpentine or lavender essence, then spread over the glazed piece. It is left to dry, and if a dark color is desired, another coat is applied and left to dry before firing. This thorough drying is of great importance, as the successful developing of the color depends on it to a great extent.

The Bleu de Sèvres does not always come out of the kiln perfect. Accidents are to be feared and I speak of accidents due to the firing or to atmospheric conditions of the kiln, not of those due to carelessness on the part of the decorator or of the workmen who handle the ware. These possible accidents are: *bubbling, glaze crawling, metallisations and black tone.*

Bubbling seems to be caused by atmospheric conditions in the kiln and occurs mostly in the reducing zones which are found in all large kilns, especially those with direct flame, even when the greatest care is taken to give

a strictly oxidising firing. I have noticed that in the firing of reds of copper which requires the action of strongly reducing gases, pieces decorated with cobalt blue come out generally completely bubbled.

Glaze crawling is a common accident with glazes fired at a low temperature. I have noticed that the lower the

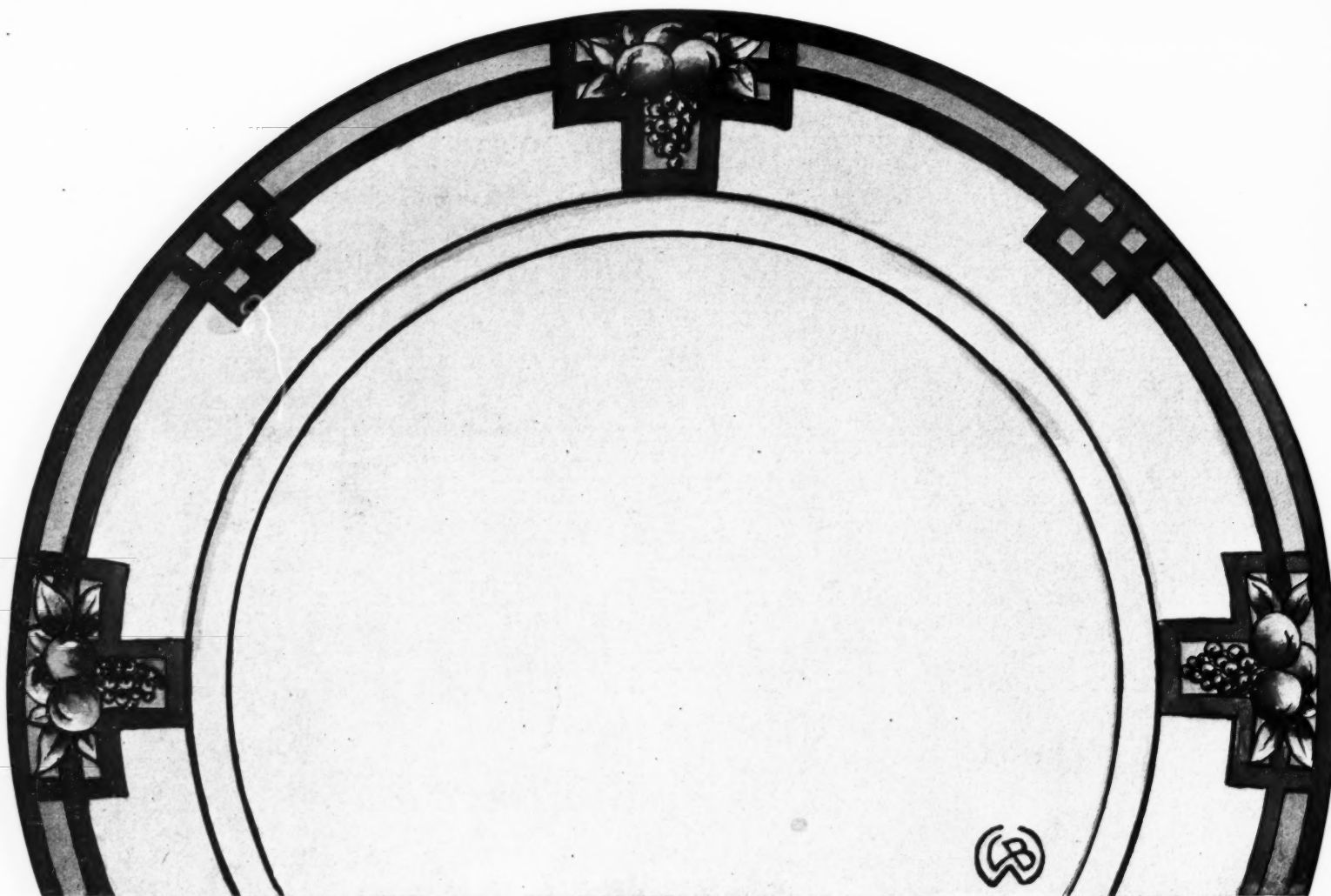


FULL SIZE SECTION OF BOWL—BLANCHE LEA WIGHT





STUDY OF ORANGES—BLANCHE LEA WIGHT



PLATE, ORANGES—BLANCHE LEA WIGHT

point of firing, the more common it is, and is seldom found in glazes fired higher than 1100°-C. However, cobalt blues fired at grand feu are liable to crawl, that is, to accumulate in masses over parts of the vase, leaving other parts bare. This accident is very likely caused by the too rapid decomposition of the essence used to apply the color. This is especially the case in large kilns which are not always heated up as slowly as they should be.

To avoid this and to obtain a good blue, it is advisable to heat the piece first in a muffle, so that the temperature will rise very slowly. The essence is then gradually decomposed without affecting the color.

Metallisations and a black tone are due to underfiring and not to a reducing action. In reducing firings for reds of copper I have never observed these accidents on pieces decorated with cobalt blues.

It will be seen that to obtain a good Bleu de Sèvres, it is not only necessary to have good material, but that it is mostly a question of great care in handling and firing.

The best cobalt oxides used in Europe come from Saxony and the mark FFKO is a quite superior mark. It is a protoxide of cobalt of grey color.

## BLEU NOIR

Like the Bleu de Sèvres, the Bleu Noir is now very much used industrially. This glaze has been well studied by Messrs. Lauth and Dutailly, who have used the following formula for the coloring matter:

Cobalt oxide	43
Manganese peroxide	38
Iron peroxide	19

The glaze is made by mixing

Ordinary porcelain glaze	75
Coloring mixture	25

This is fritted without complete fusion and the frit finely ground. Bleu Noir is applied like Bleu de Sèvres. It is much liked for the decoration of table ware because it keeps its blue tone in the artificial light, a property which is missing in the violet blue or Bleu de Sèvres.

## BRUN ECAILLE

If I speak extensively of these first colored glazes used at Sèvres, it is because they are the types from which all the glazes used now have been derived and because they are justly famous.

The Brun Ecaille or tortoise shell brown, like the blues of cobalt, gives very remarkable decorative effects, but is not so well known because of the difficulty of obtaining it perfect. At Sèvres the following formula is used:

Flint	37,69
Kaolin	35,38
Manganese bioxide	21,54
Colcothar (red iron oxide)	5,39

This mixture is fused in a crucible and ground wet, fine. Then it is fritted and ground a second time.

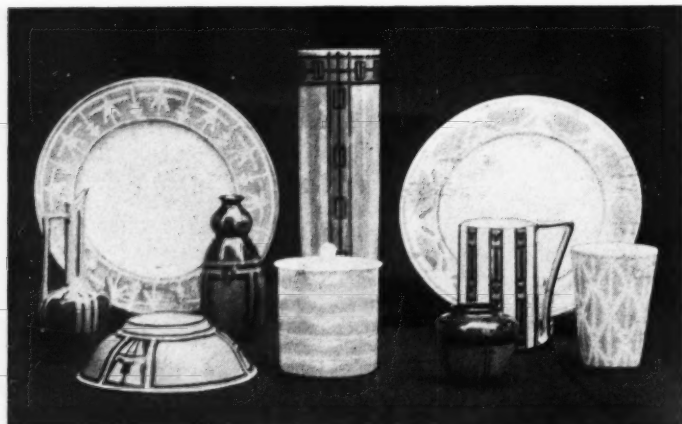
It is applied with the sponge over the ordinary white





COW-PEA—ALICE WILLITS DONALDSON

Flowers ranging from violet to deep purple, with backs of wing petals and exposed parts of buds bright yellow; stems, pods and leaves yellow green with pale green veins.



Mrs. Russell  
Miss George  
Mrs. Brown

Mrs. Dixon  
Mrs. Souder

Mrs. Dixon  
Mrs. Bruner  
Miss George



Mrs. Bruner  
Mrs. Dixon

Mrs. Souder

Miss George  
Mrs. Russell

Miss George  
Mrs. Dixon  
Mrs. Souder

### THE KOKOMO KERAMIC CLUB

glaze. To obtain a good, deep tone, it is necessary to superimpose three coats of glaze. It requires a hard firing and should be placed in the hottest parts of the kiln. Messrs. Lauth and Dutailly have also observed that a more brilliant tone will be obtained if the piece is refired in a muffle at 800°-C. (cone 015) after the color has been developed in the grand feu.

(TO BE CONTINUED)

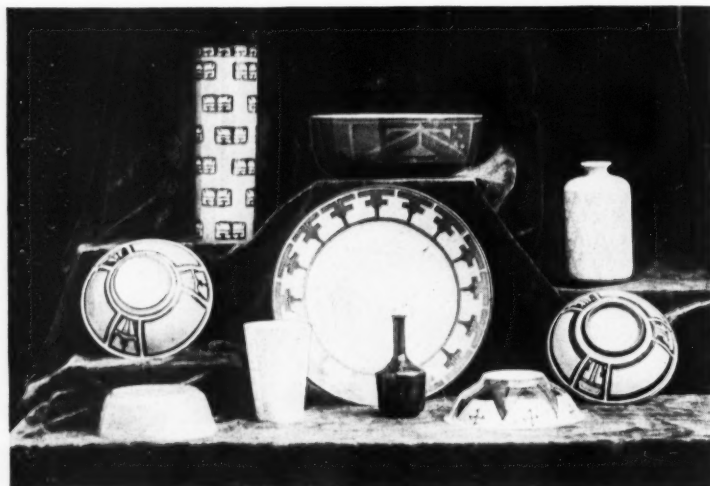
### BOWL, GRAPE MOTIF (Page 142)

*Sabella Randolph*

**T**INT bowl Ivory and fire. Tint lower part with Yellow Brown, paint panels with Yellow Brown after tinting is dry. Then dry dust panels with Olive Green. Paint and dust the edge and line connecting single grape the same way. Paint leaves and wavy line Olive Green, the grapes Violet with Olive outlines. Tint inside of bowl Ivory. This design can be carried out also with any color scheme or with Gold and lustres.

### ANSWERS TO CORRESPONDENTS

**TEXAS.**—One has to be very careful in using silver over or next to color. When used near pink a yellow glow will be seen around the edge of the silver and in other instances it gives a pinkish tone, especially with lustres. It is



Miss George  
Mrs. Brown  
Mrs. Souder  
Mrs. Hass

Mrs. Hass  
Mrs. Bruner  
Mrs. Russell

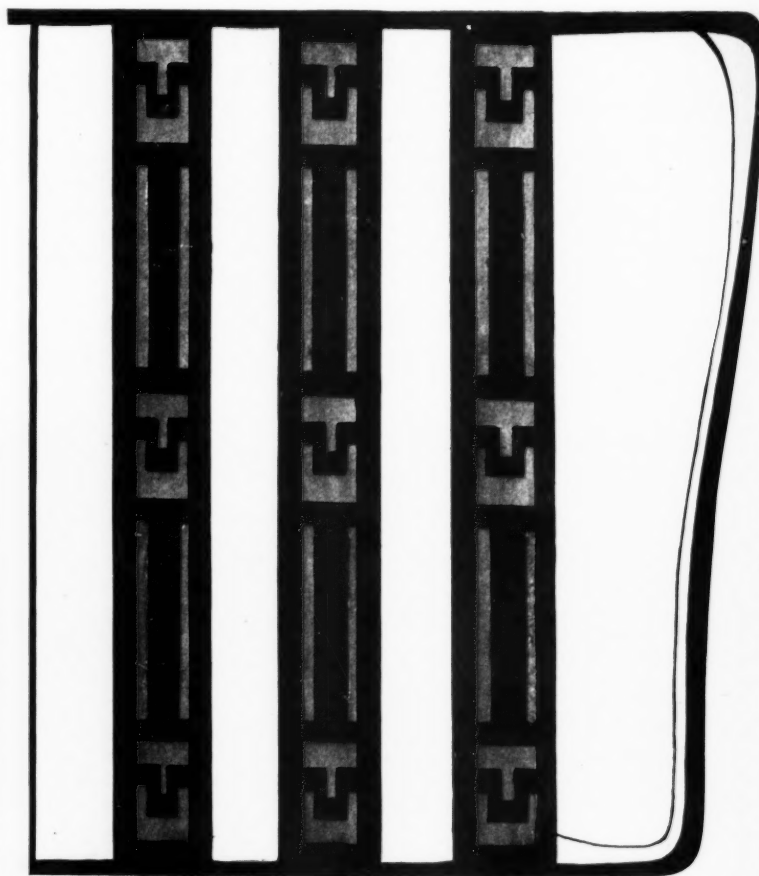
Mrs. Hass  
Mrs. Dixon  
Mrs. Bruner

### THE KOKOMO KERAMIC CLUB

safer to leave a line of the white china between silver and color. Also be careful not to use too much turpentine in thinning as that makes the color spread.

**E. S.**—If you wish a dull black ground with your gold design use the Mat Black, grounding it as you would any color and cleaning out the design.

**Mrs. E. D. G.**—The etching ink formula given in July 1907, page 73, can be used on china to remove color if the color is not fired too hard. Otherwise the pure Hydrofluoric acid must be used. There is no other way to remove fired color. Directions for using the pure acid have been given several times in *KERAMIC STUDIO*. You will find it in your file of back numbers. Be sure to be very careful not to inhale the fumes or get any acid on the skin or clothes. It burns frightfully.



### STEIN—GRACE N. BRUNER, KOKOMO KERAMIC CLUB

Paint in panels with Black for background of design. Second fire—groundlay panel with Empire Green and cut out white panel.



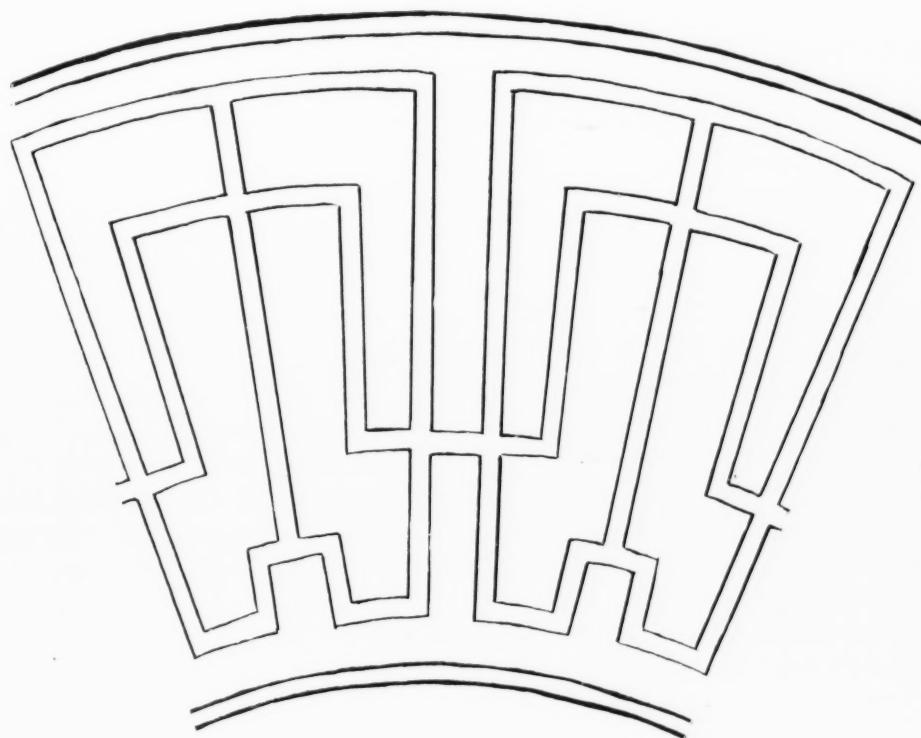


PLATE

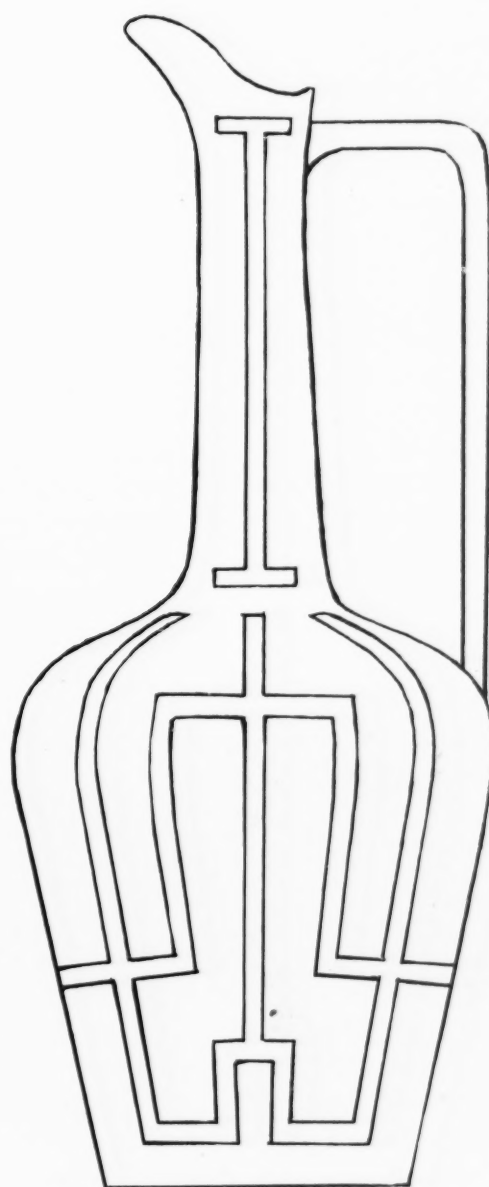
Groundlay Copenhagen Blue, cut out design. Second fire, groundlay entire plate in Copenhagen Grey.



THE KOKOMO KERIC CLUB  
DESIGNS BY MRS. E. R. RUSSELL



CHOP PLATE

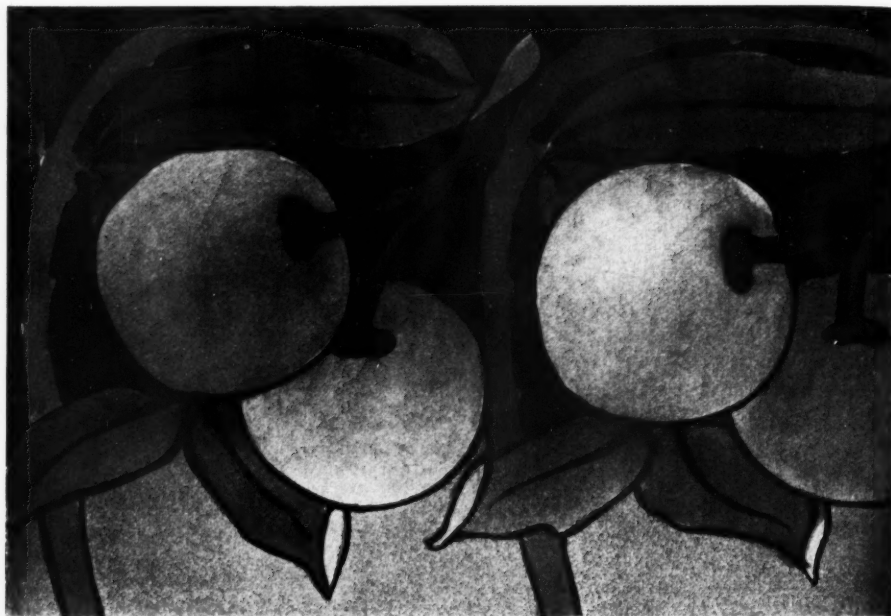


VASE

Double line pattern painted in with Brown Pink. Second fire: Entire vase, Yellow Brown. Third fire: Large panels Brown Pink, lower part Yellow Brown. Fourth fire: Groundlay entire design with Yellow Brown.



TANKARD, ORANGES—  
BLANCHE LEA WIGHT



FULL SIZE TOP BORDER OF TANKARD—BLANCHE LEA WIGHT

#### TANKARD, ORANGE MOTIF

*Blanche Lea Wight*

THIS design would be pleasing in a harmony of yellows and browns, suggesting an underglaze or pottery effect.



#### PUNCH BOWL, ORANGE MOTIF (Page 144)

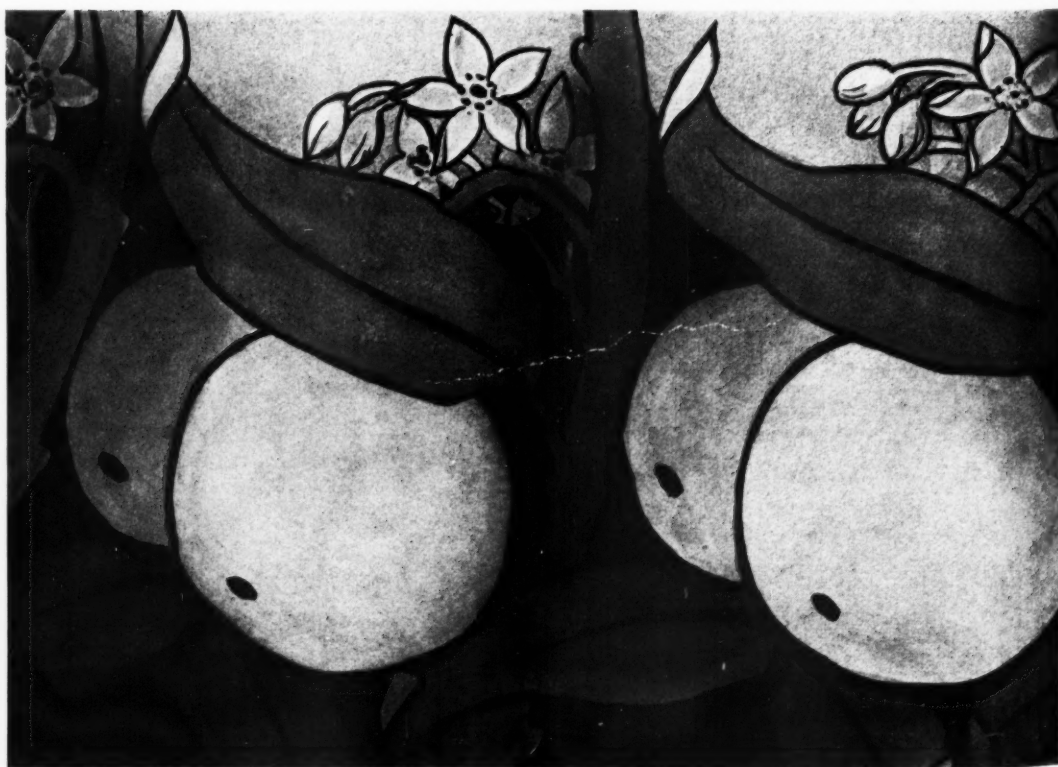
*Blanche Lea Wight*

TO be executed on Belleek in Flat Enamel. Dark background between bands, Grey Blue. Leaves and bands a soft grey green. Upper and lower portion of bowl, Satsuma tint, or Neutral Yellow. Fruit, Dull Orange.

#### STUDY OF ORANGES WITH BLOSSOMS (Page 145)

*Blanche Lea Wight*

THE orange tree is very ornamental as seen in the Spring in Southern California, laden with its golden fruit and snowy blossoms. It offers splendid opportunities for the designer especially when accompanied with the blossoms. It may be treated in a very decorative manner, imitating as much as possible the spirit of the Japanese.

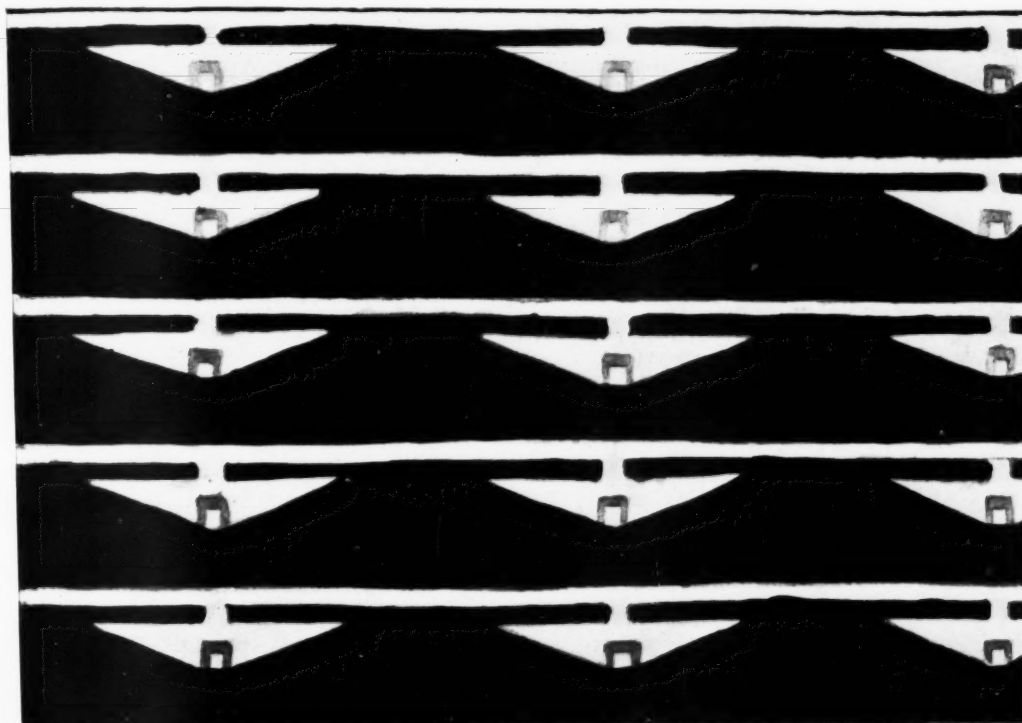
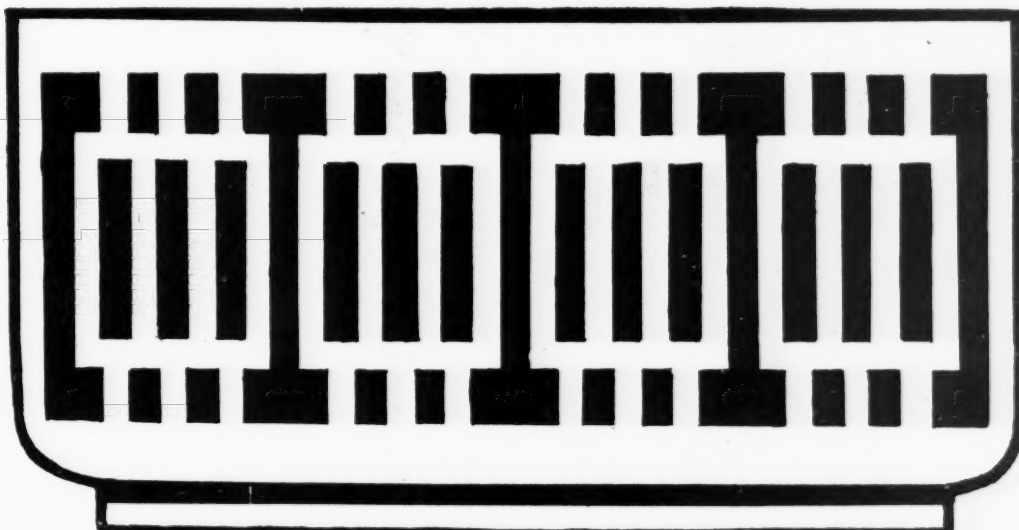


FULL SIZE SECTION OF LOWER PART OF TANKARD—BLANCHE LEA WIGHT



**BOWL—MRS. E. R. RUSSELL**

Groundlay light in Banding Blue; cut out background. Second fire, cover entire bowl with blue lustres and pounce.



**THE KOKOMO KERAMIC CLUB**

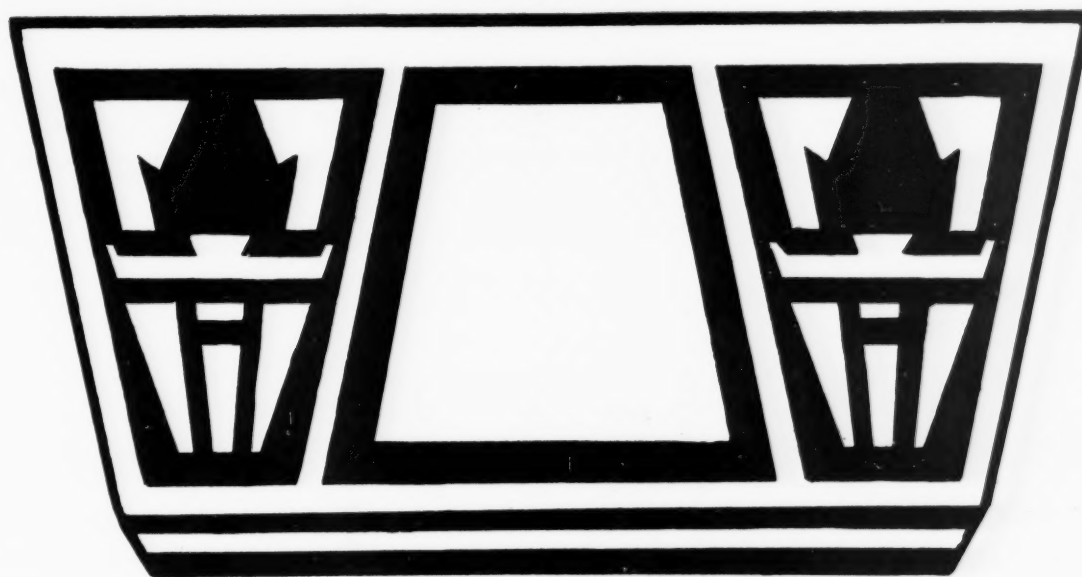
An interesting note by Mrs. Russell on the history and work of the Kokomo Ceramic Club was left out for lack of room, and will be published in the December issue.

**MARMALADE JAR—  
LINEA C. SOUDER**

Groundlay in Copenhagen Grey and cut out design.

**BOWL—  
MRS. W. BROWN**

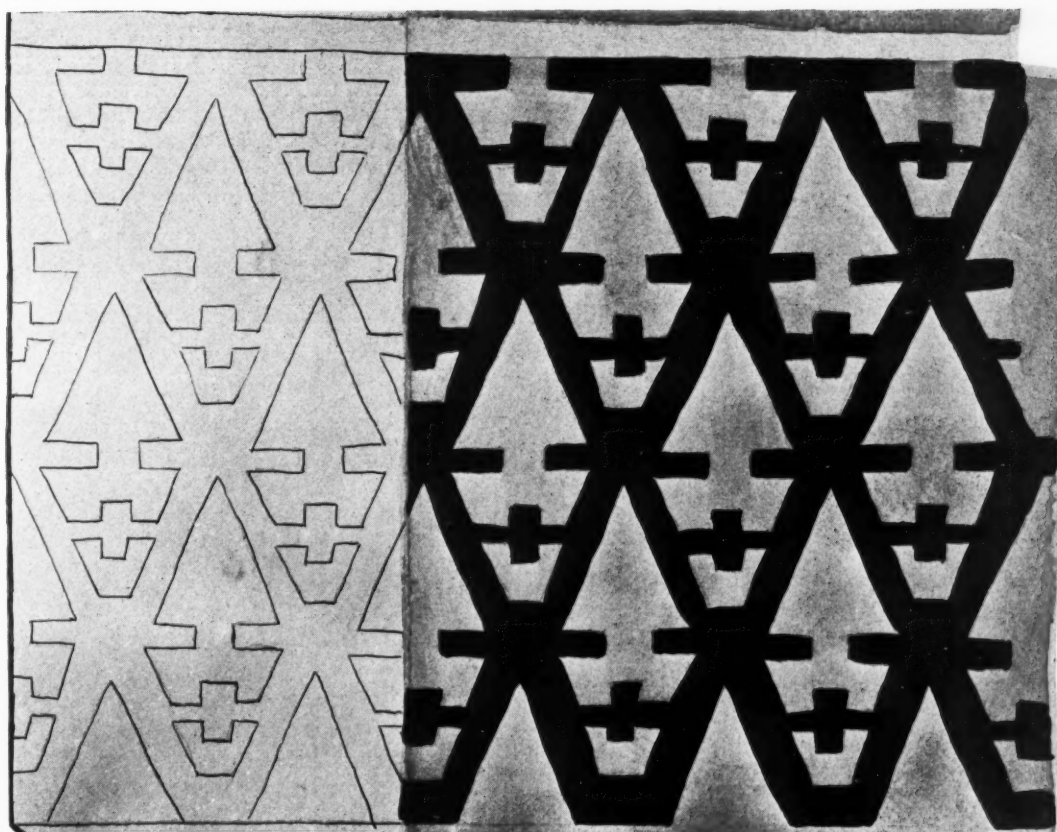
Background of design and border around plain panel painted black. Second fire—Groundlay plain panels in Banding Blue and dust with Persian Blue. Third fire—Groundlay entire bowl in Persian Blue.



KOKOMO KERAMIC CLUB

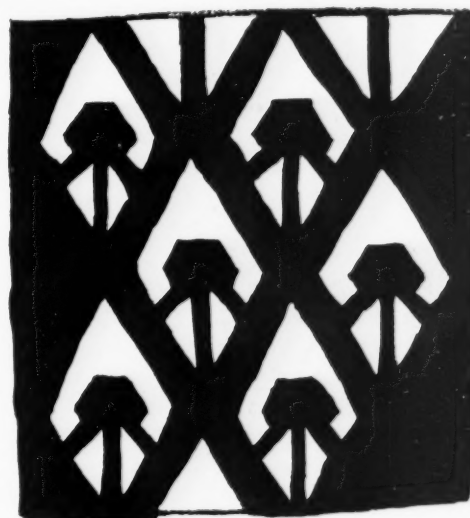
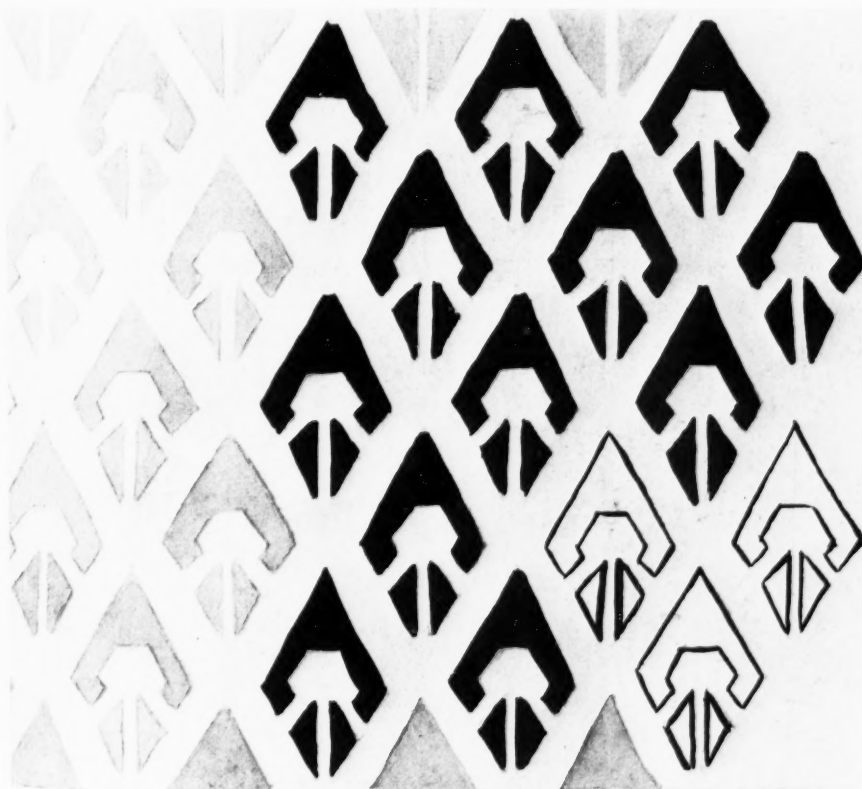


HORSE CHESTNUT—EDITH ALMA ROSS



ALL OVER PATTERN FOR VASE—STELLA E. HOSS—KOKOMO KERAMIC CLUB

Groundlay in Copenhagen Blue, design cut out. Second fire: Top and base groundlay in Royal Blue.  
Third fire: Blue glaze over entire vase.



ALL OVER PATTERN FOR LEMONADE CUP—EFFIE GEORGE—KOKOMO KERAMIC CLUB

First fire: Groundlay with Copenhagen Blue, cut out design. Second fire: Groundlay Copenhagen Grey over entire vase.





CHOKE CHERRY—CHAS. LEO WIARD

## CHOKE CHERRY

*Chas. Leo Wiard*

**F**OR tall stein or tankard. For the upper part of background use Sepia Brown, Yellow Brown and a little Pompadour. In lower part Lemon Yellow and Blue shading into an Ivory tone. Paint leaves in Yellow green, Olive Green and tones of Brown. Stems, Sepia and Dark Brown. For choke cherries use Crimson Purple, Dark Blue and Black, with Turquoise Blue in the high lights. The shadow choke cherries should be painted in with a grey made of Warm Green and Deep Violet. In finishing use touch of Pompadour.



## GRAPES (Pages 142-143)

*Treatment by E. Aulich*

**A**FTER making the sketch carefully, blend in the background first, using Ivory Yellow for lightest part, a mixture of Blue Green dark and Purple for the cloud effects. Use Air Blue for high light, Pompadour and Gold Grey for the red and brown parts; for greenish parts in some, Yellow Green, Olive Green and Yellow Brown, also a little Egg Yellow for the transparent tones. For reddish grapes use Flesh Red and Egg Yellow, for the whole a little Air Blue and Pompadour for high lights. For the blue bunches of grapes use Carmine Blue. For shadows mix in some Deep Purple and Black. The green leaves are a mixture of Blue Green dark and Egg Yellow. For darkest parts use Shading Green, Olive Green and Brown Red. Chestnut Brown for stems. For second fire or third touch up with about same colors. For ground use Yellow Brown and Egg Yellow, Yellow Green and Brown Red for darker parts.

## WATER COLORS

When the group is sketched carefully, wash in background with Naples Yellow. Indigo with a little Rose

Madder mixed, for greyish tones. For light color bunches use Cobalt Blue for high light, Light Red, Burnt Sienna and Carmine for the reds, for the greenish tones blend in some Chrome Yellow and Hooker's Green, and Brown Madder for darker parts. For light red bunches use Chrome Yellow and Rose Madder, and a little Cobalt Blue. The blue bunches wash in with Ultramarine Blue, Crimson Lake and Black. The green leaves paint in with Viridian, Chrome Yellow and Hooker's Green. For darkest shades use Brown Madder, Burnt Sienna, Sepia Brown. For ground work use Yellow, Raw Sienna, and a little Hooker's Green in some parts.

(These treatments were not written specially for the study on page 143, but are in a general way good treatments for grapes.)—EDITOR.

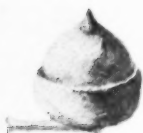


DETAIL DRAWING OF SMALL YELLOW BERRIES

"JORGAIN"



YELLOW BERRIES—ALICE JORDAN



DETAIL DRAWINGS OF ACORNS

G. B. SPAINHOWER

## BORDERS, ACORN MOTIF

*G. B. Spainhower*

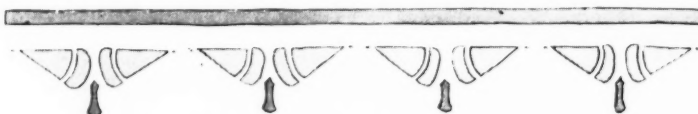
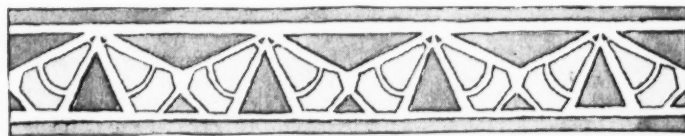
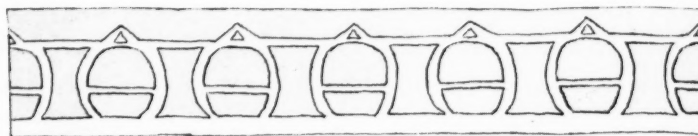
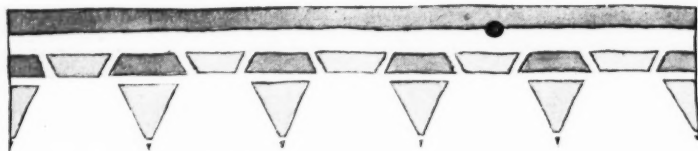
To be executed in two tones of Green, Brown on Ivory, or Blue on White with darker outlines.



## CRAB APPLES

*Louise Blackeney*

FOR the apples, use Lemon Yellow, Yellow Brown, Yellow Red, Finishing Brown; Copenhagen Blue for greyish blue. Use Albert Yellow and Yellow Brown for reflected lights keeping them brave and brilliant. For the second and third painting deepen the shades with Yellow Brown and Finishing Brown accenting with Auburn Brown



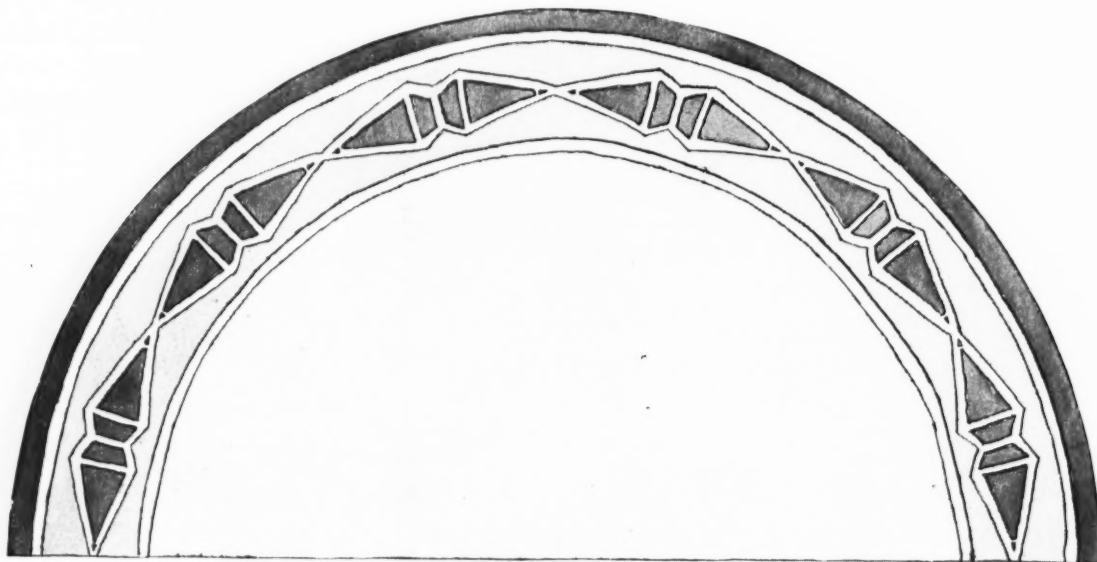
BORDERS, ACORN MOTIF

G. B. SPAINHOWER

for pips and about stems. Wipe out high lights, in first painting, putting a touch of blue or blue violet close against high light, thus making it more brilliant.

For the leaves use Apple Green and a bit of Copenhagen Blue, thinly for light parts, Moss Green for yellower parts, Brown Green for deeper shades with accents of Dark Green. For stems use Copenhagen Blue for light greyish parts, deepening with Finishing Brown, accenting in second or third firing with Auburn Brown and Violet of Iron. For background use Yellow Red, Blood Red and Violet of Iron running into greys; Finishing Brown used lightly and Copenhagen Blue.

The reddish and shadow leaves are put in with Violet of Iron, Yellow and Moss Green.



PLATE, ACORN MOTIF—G. B. SPAINHOWER





APPLES—MARY BURNETT

Paint lighter apples Green and Red, keeping lighter toward the outer part and avoiding hard edges, and for the darker apples use Blood Red and Finishing Brown. Keep most of the leaves a cool green using Brown Green and Dark Green for the ones in shadow.



CRAB APPLES—EMMA A. ERVIN



PLATE, ACORNS—LOUISE JENETT

## PLATE, ACORNS

*Louise Jenett*

**T**OP of acorn Yellow Brown shaded into Brown Green. Cup, Brown Green shaded with Dark Brown. Leaves Grey Green shaded with same. Outlines in black. Background in gold.



## GERANIUMS (Supplement)

*Treatment by M. M. Mason.*

**F**OR the first firing, lay the brightest flowers on with Carnation, Pompadour and Blood Red, the darker ones with Blood Red and Brown Pink.

Keep the leaves very warm in tone, using Brown Green, Olive Green, and Albert Yellow for the lighter ones, and Brown Green, Hair Brown and Finishing Brown for the darker ones.

Beginning at the top, the background is painted with Albert Yellow, Olive Green, shading through Brown Green, Yellow Brown, Hair Brown and Finishing Brown, all blending softly together. When the painting is quite dry further softness of effect can be gained by carefully rubbing a little of the dry Blood Red powder over the shadow side of the

flowers and into the green leaves. The darkest flowers are blended into the background by dusting with Brown Pink. If desired, the background can be strengthened by dusting with the same colors with which it was laid in. A final rubbing over with Ivory will give a brilliant glaze, but it must not be allowed to run over into the reds.

In retouching use the same colors as on the first painting with more of the Brown and a very little Moss Green in bringing out the details.

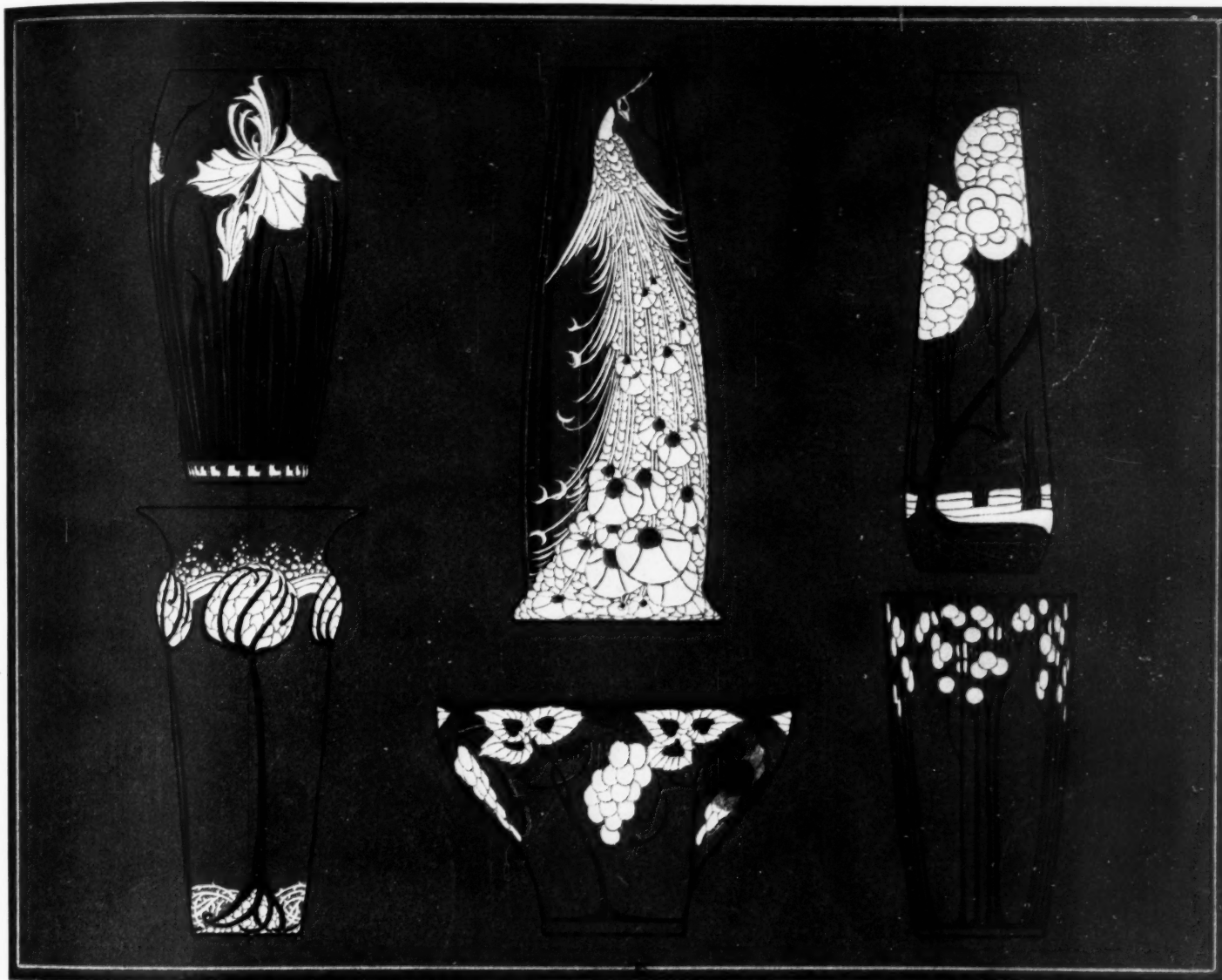
In the final painting, Yellow Brown, Hair Brown and Finishing Brown will be found useful in flushing and in drawing the background and leaves together. Use flushes of Carnation in the flowers.



## SHOP NOTES

The Bayless' Sons Co., of Muncie, Md., are advertising a new oil which they claim to be superior to turpentine, lavender, clove and other thinning mediums.

Mr. J. C. Coover, of Lincoln, Neb., advertises a new process for the application of gold letters, monograms and special designs to china. The letters are made on a film which entirely disappears in firing.



## POTTERY CLASS

Fred. H. Rhead

THE inlaid process is one of the invisible typewriter kind; the decoration is not seen until almost the last minute, and while there is no particular skill necessary to do decent work, extreme care and good judgment are essential.

The ware must be in the most perfect condition, not harder than *green*; the design (in the present instance) must have a strong outline which is tubed in black or some other dark color.

It is important that the outline should be quite high in relief rather than wide, and that lines which are supposed to meet should quite touch. I lay special emphasis on this point, and also if a line is at all weak or low in relief, tube over the top before it is quite dry. Beginners will do well to go over the outline twice; so long as it is firm and clear it cannot well be too high.

When this is done and the line is dry, the entire background is put in with the tube. Any dark color other than the outline color will do. The two points to remember are, that the ware must not be allowed to reach the *hard green* condition and that the body of slip or background color must be higher in relief than the outline, in fact must just reach half way over it.

The background finished, the other colors can be put in in the same way.

On coming to a line having the background or another color on the other side, it does not matter, in fact it will be better to allow the slip to go right over without much considering the design. The outline and background will be thus over-lapped by the ornament color.

When the whole surface has been covered up the design will in a way resemble clumsy and badly marked-out patchwork.

The piece is now put in the damp box for a couple of days and allowed to dry slowly until it is hard green. If cracks appear, as they are likely to do if the ware is in the least out of condition when the decoration is put on, close them up firmly with a smooth wooden tool.

The ware is ready to finish when it is hard green, all that is required is to get a sharp-toothed tool (see No. 4, article for June) and to scrape the slip off down to the outline. Do this gradually, going over the whole of the piece rather than scraping down one portion at a time. The scraping process must be continued until the outline (which is a perfect guide) appears clean and sharp.

The appearance of the design is now changed from that of the patchwork before mentioned to that of a beautifully inlaid piece of work, as in fact it is.



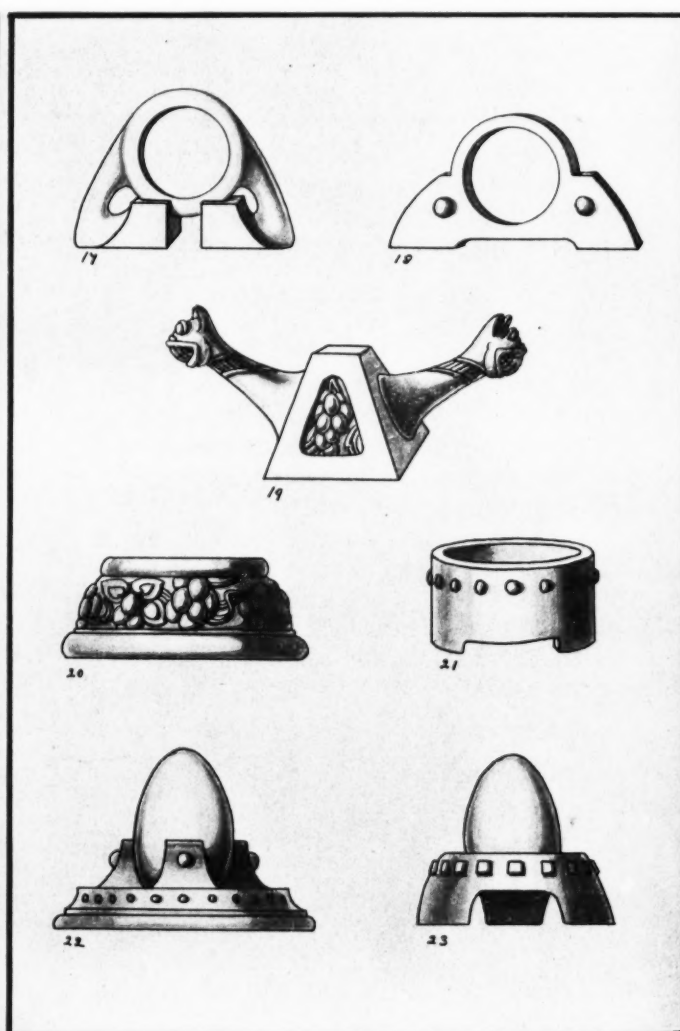
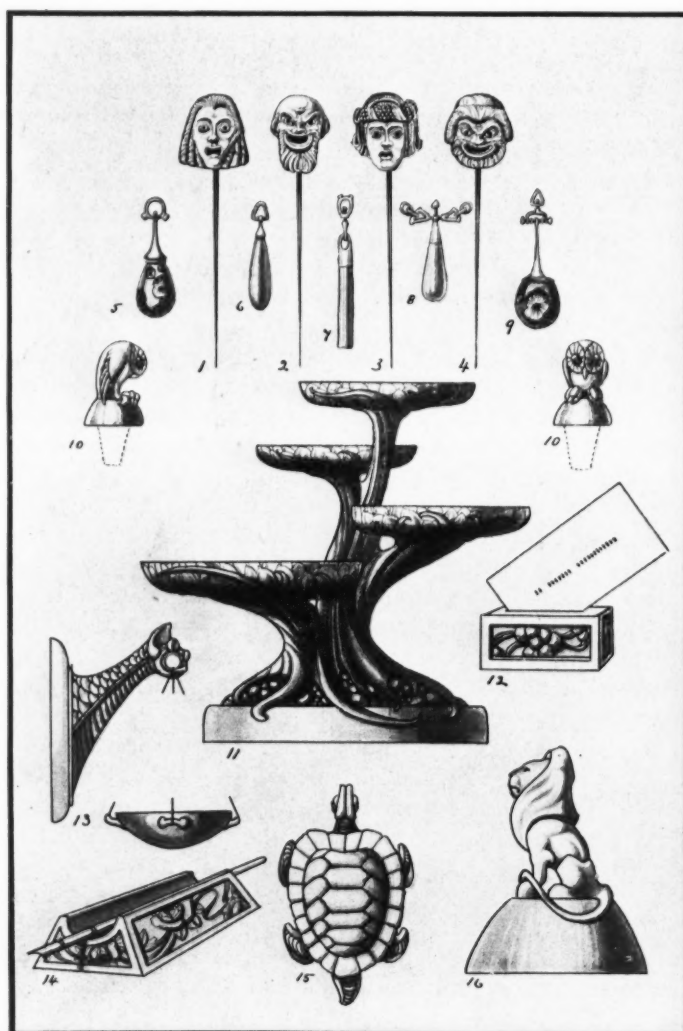
Do not attempt to remove the marks of the toothed tool; they in no way interfere with the design and they give a quality to the surface. There are few kinds of pottery work which display the individuality of the potter to the same extent as this inlaid process. It must be remembered that the tubed outline (by no means mechanical as the potter will find out) has a surface quality which combined with the surface produced by the scraping down to the line, gives a finish which at once attracts the artist by the way it repulses any suspicion of mechanical aid no matter how elaborate the piece may be. Mat or bright glazes may be used but should not be so heavily applied as on shapes with no decoration.

A white mat will give the most satisfactory results. Another way of doing this work is to dispense with the tubed outline and to cut out the design, afterwards filling up the incised places by the aid of the tube and finishing in the same manner as that of the other method. Work done in this way is especially attractive if a dark clay is used, say red or black. Potters using red clay can make a rich deep black by adding 2% Cobalt. The Cobalt cannot be too well ground and it should be put with the slip through a 150 or 200 mesh sieve, the latter by preference.

In giving the sheet of small useful articles, it may be thought that I have exercised considerable license in complying with the request that I "give ideas of small useful articles, such as a salt cellar." As the request was rather indefinite, an indefinite, or rather non-descript group of sketches is the result.

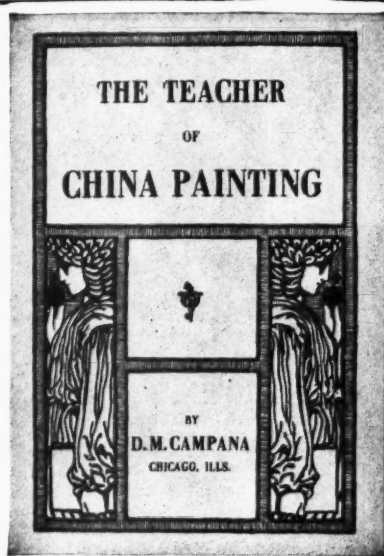
The original idea or suggestion should come from the

reader, who should have formed some ideas of the article with mode of execution before making the request. If these ideas were jotted down and forwarded with the request it would prove a more valuable lesson to the potter when the sketches appeared in the magazine. It has been stated before, I think, that these sheets are made for the purpose of showing the potter how to develop ideas. If the raw sketch is taken and carried out in material without any effort towards development the lessons are misused and considerable work is wasted on that particular student who is simply blocking all probability of progress by depending on outsiders for what should come from within. No matter how crude the idea is, or how incapable one may be in expressing it on paper, some attempt should be made to develop it. If the result is unsatisfactory, or even a failure, which would hardly be likely from a persistent effort, the sketches such as they are can be forwarded with necessary explanations and without apologies. I wish to point out that lack of elaborate training, either artistic or technical, is no reason why one should be destitute of ideas. Constant and persistent paper work will bring these to the surface. They may at first be slow in coming but a morning's paper work will set the mind busy while other work is being done. Ideas will come while one is in the street or on the train or in fact anywhere except in the studio at five minutes' notice without previous preparation. If the request be accompanied by an attempt to illustrate what the sender has in mind, I shall be in a better position not only to give satisfactory examples, but to offer better suggestions for the development of ideas.

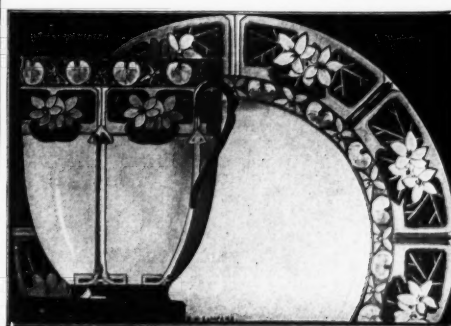


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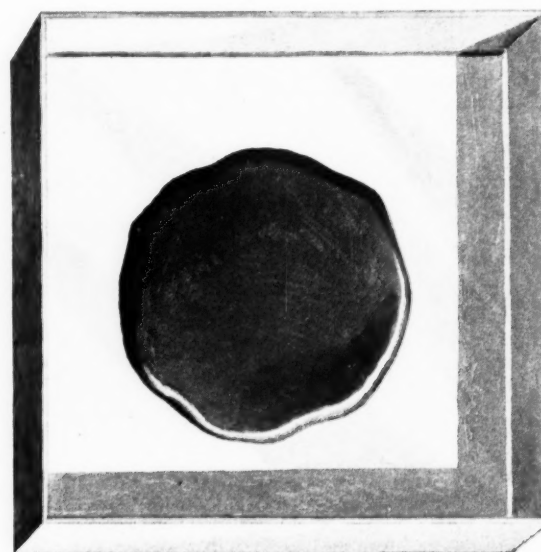
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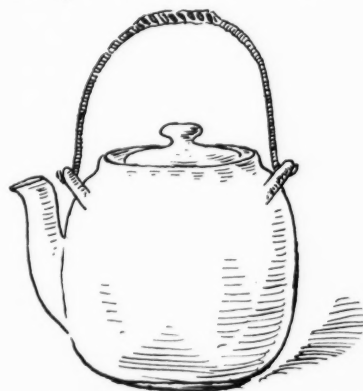
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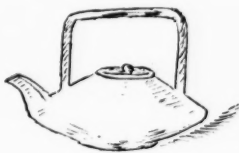
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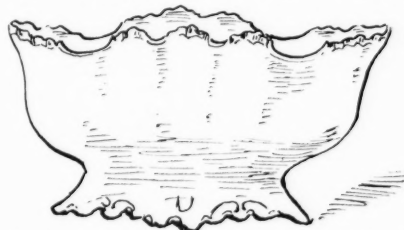
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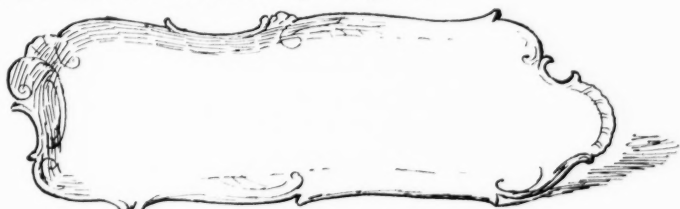


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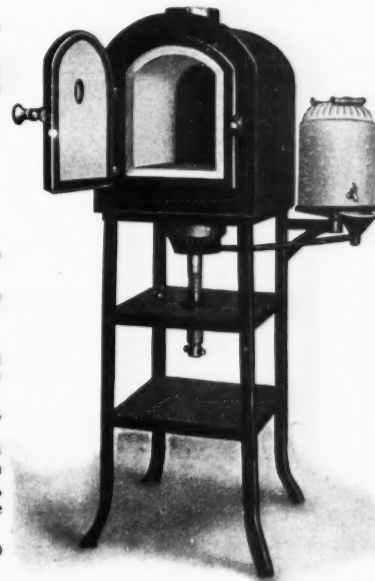
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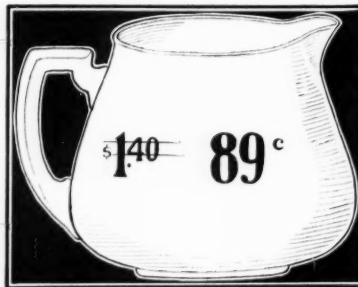
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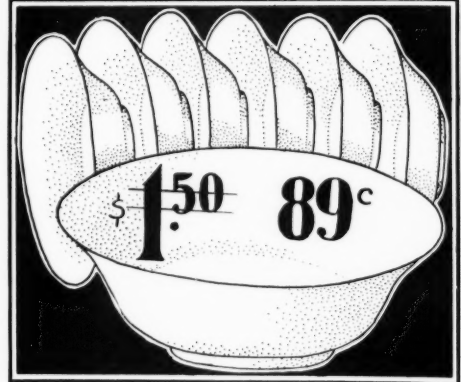
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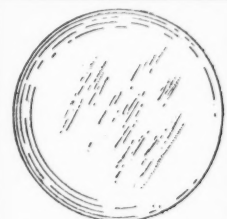


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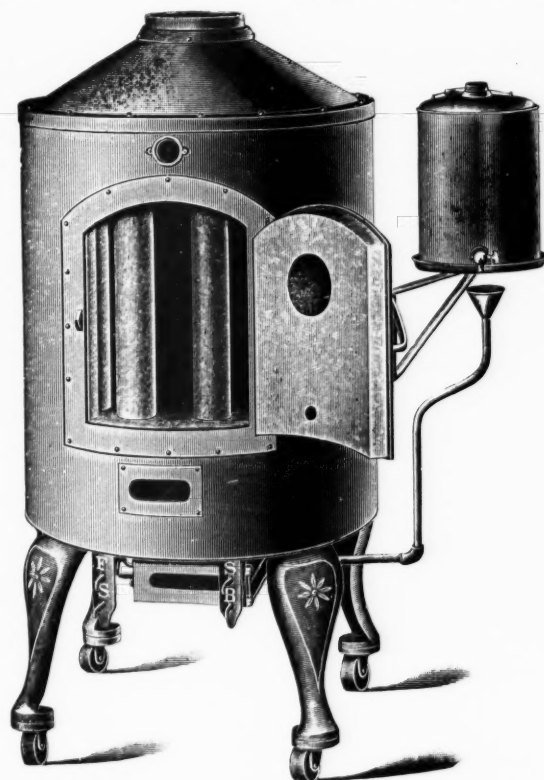
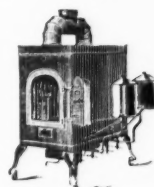
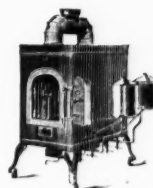
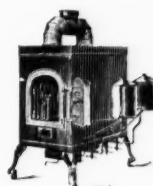
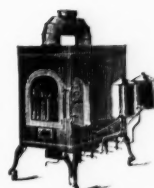
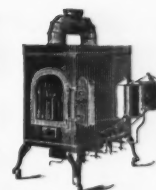
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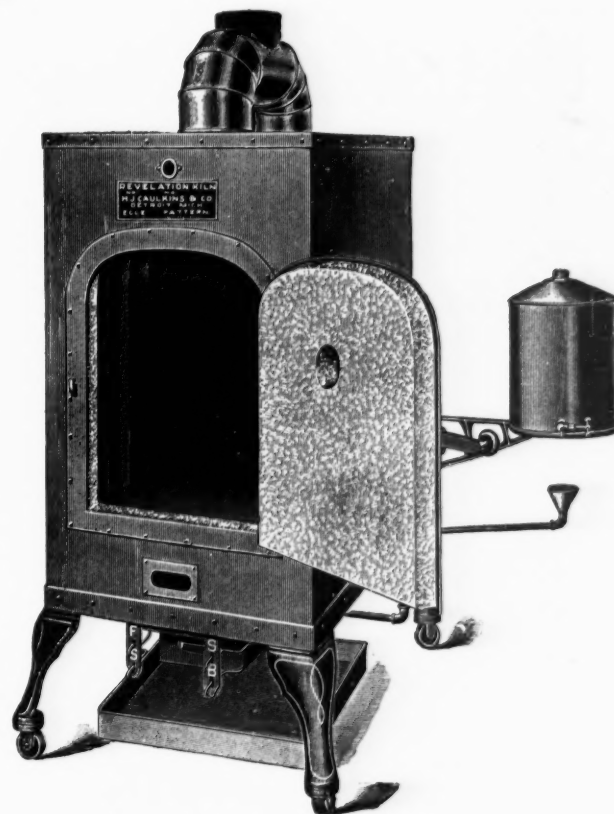
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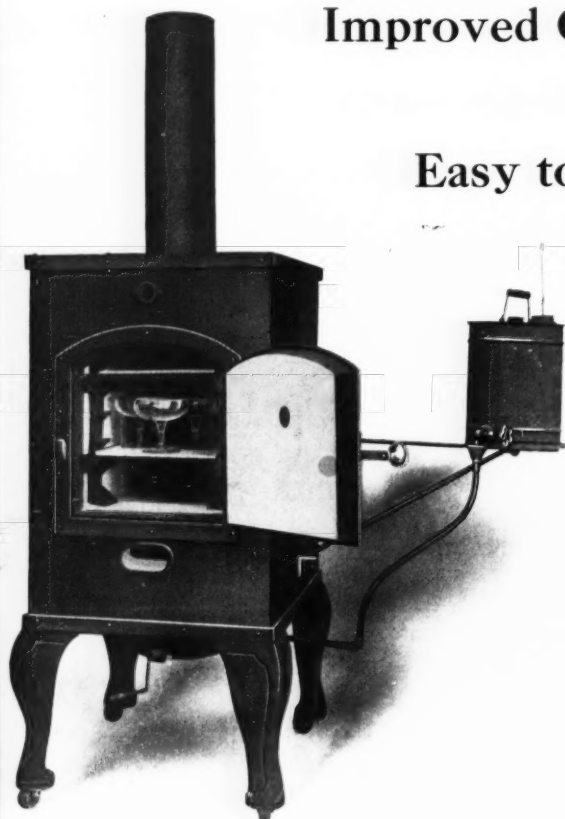
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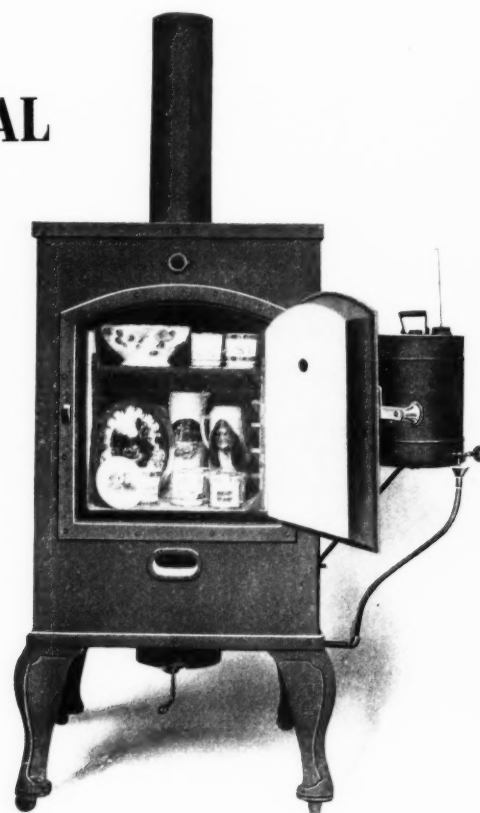
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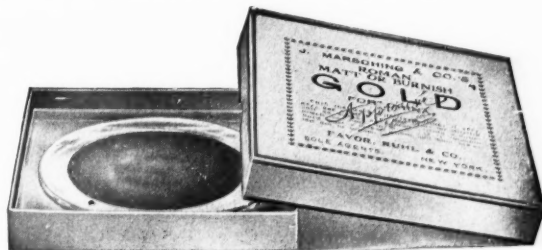
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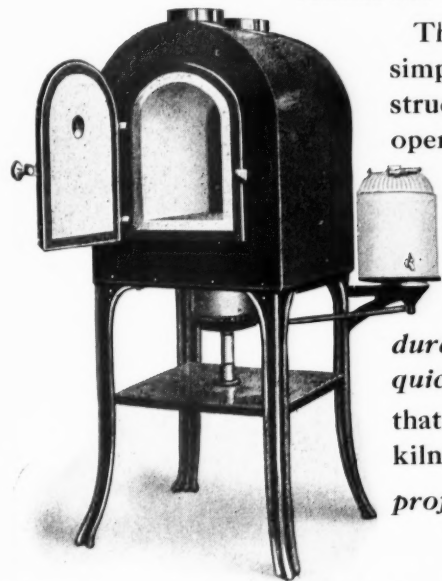
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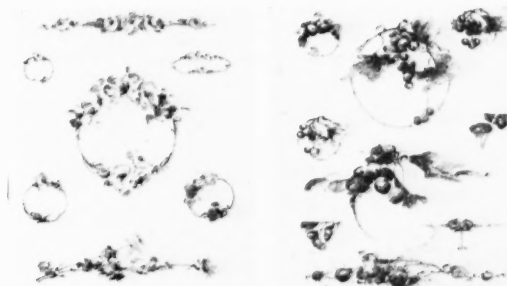
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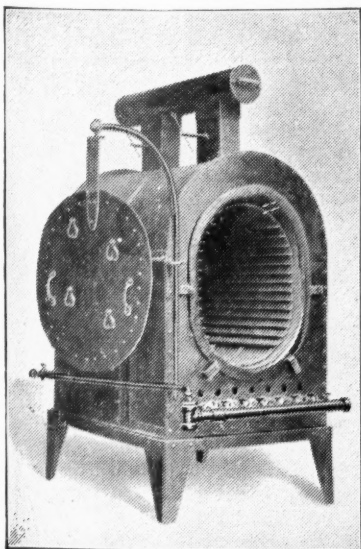
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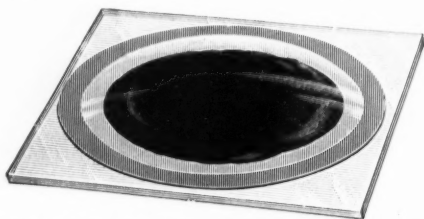
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PASSION FLOWER—ALICE WILLITS DONALDSON

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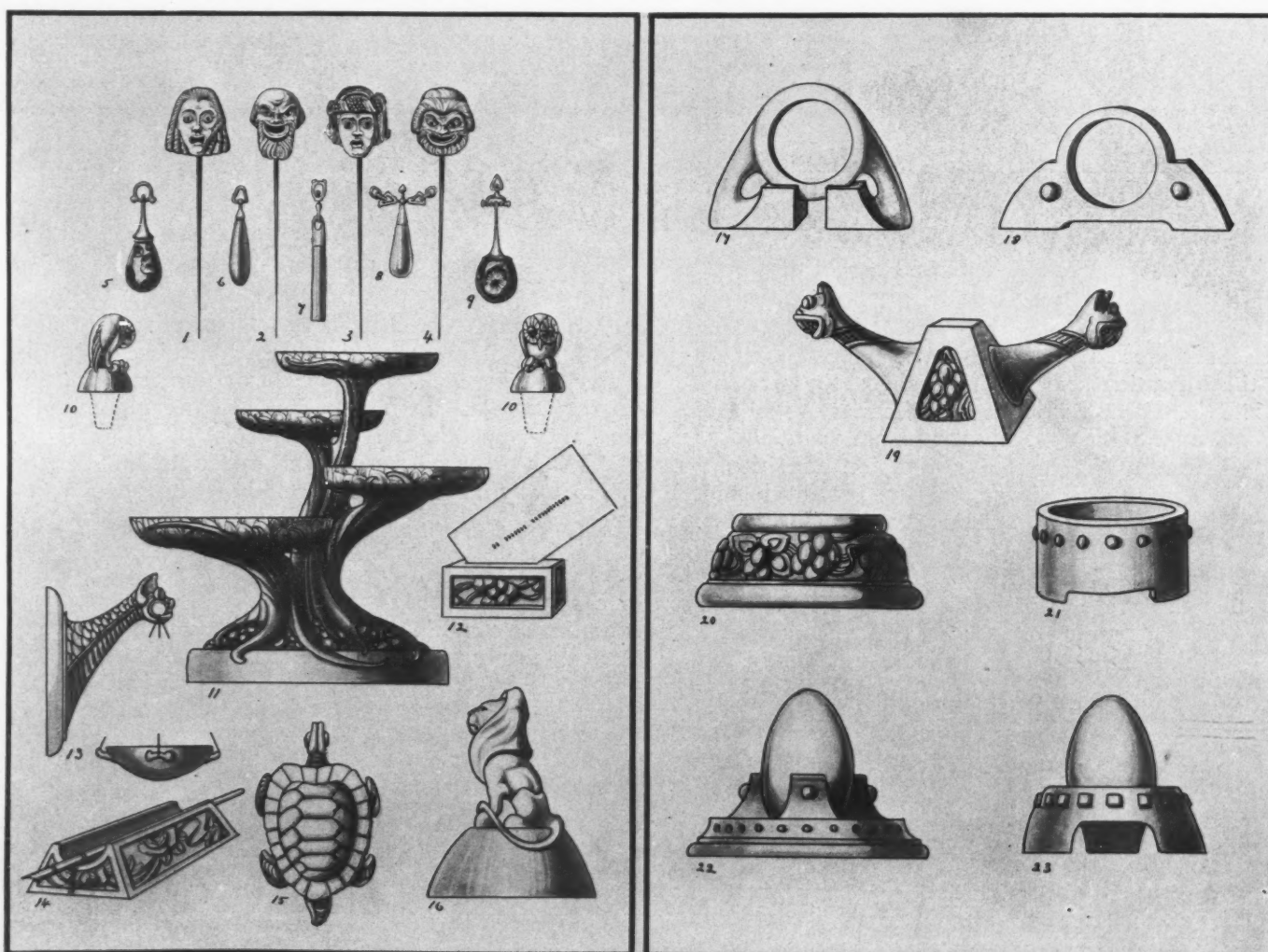
Do not attempt to remove the marks of the toothed tool; they in no way interfere with the design and they give a quality to the surface. There are few kinds of pottery work which display the individuality of the potter to the same extent as this inlaid process. It must be remembered that the tubed outline (by no means mechanical as the potter will find out) has a surface quality which combined with the surface produced by the scraping down to the line, gives a finish which at once attracts the artist by the way it repulses any suspicion of mechanical aid no matter how elaborate the piece may be. Mat or bright glazes may be used but should not be so heavily applied as on shapes with no decoration.

A white mat will give the most satisfactory results. Another way of doing this work is to dispense with the tubed outline and to cut out the design, afterwards filling up the incised places by the aid of the tube and finishing in the same manner as that of the other method. Work done in this way is especially attractive if a dark clay is used, say red or black. Potters using red clay can make a rich deep black by adding 2% Cobalt. The Cobalt cannot be too well ground and it should be put with the slip through a 150 or 200 mesh sieve, the latter by preference.

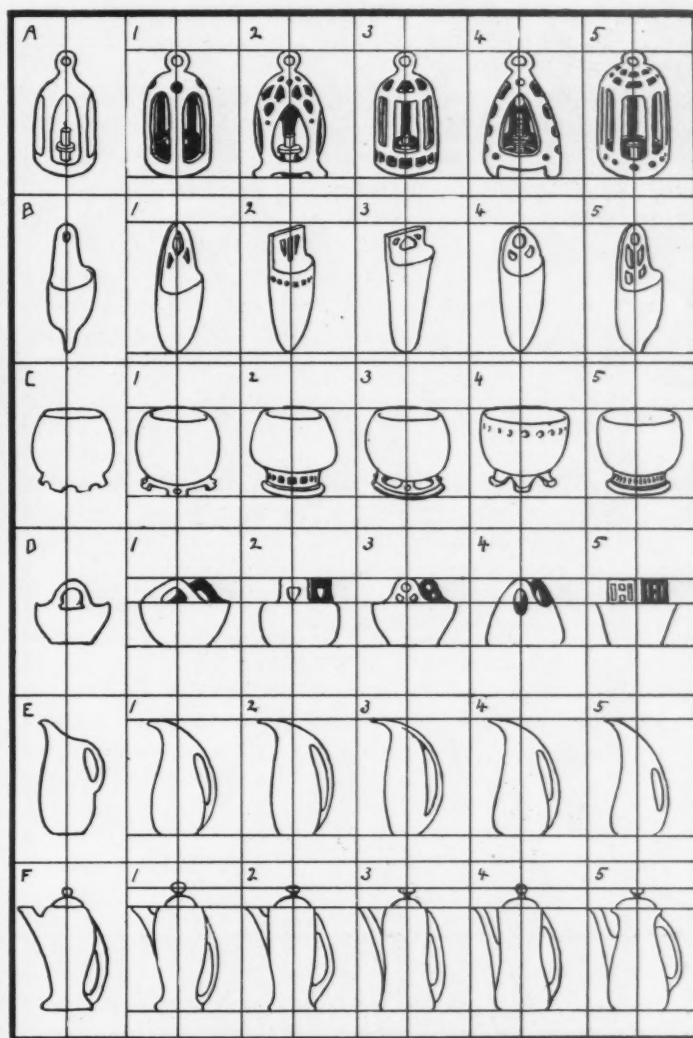
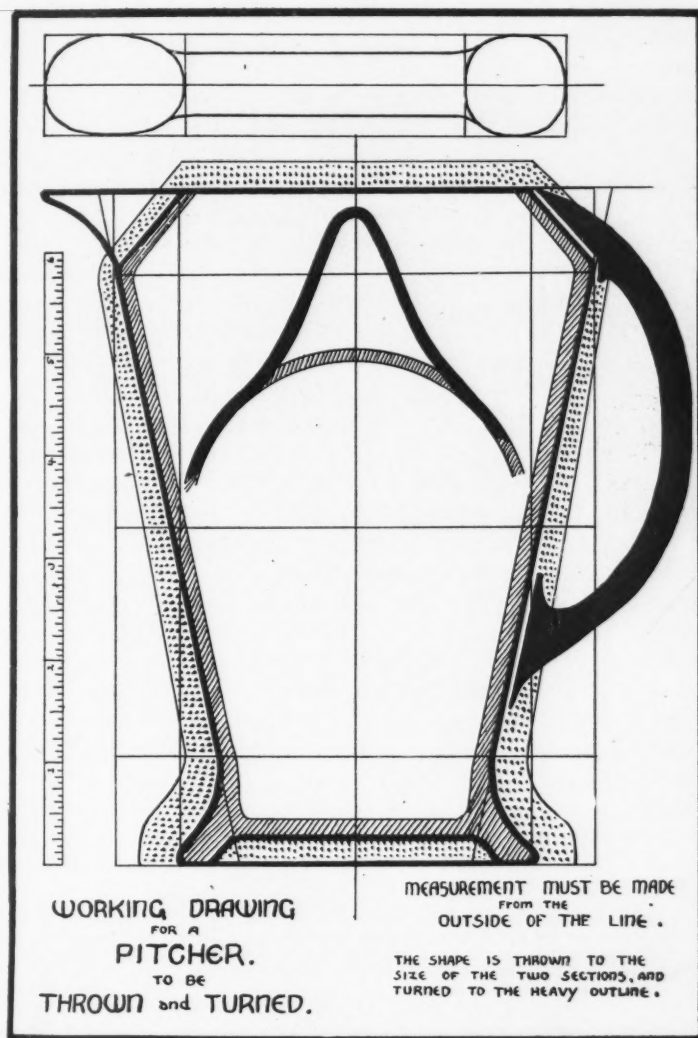
In giving the sheet of small useful articles, it may be thought that I have exercised considerable license in complying with the request that I "give ideas of small useful articles, such as a salt cellar." As the request was rather indefinite, an indefinite, or rather non-descript group of sketches is the result.

The original idea or suggestion should come from the

reader, who should have formed some ideas of the article with mode of execution before making the request. If these ideas were jotted down and forwarded with the request it would prove a more valuable lesson to the potter when the sketches appeared in the magazine. It has been stated before, I think, that these sheets are made for the purpose of showing the potter how to develop ideas. If the raw sketch is taken and carried out in material without any effort towards development the lessons are misused and considerable work is wasted on that particular student who is simply blocking all probability of progress by depending on outsiders for what should come from within. No matter how crude the idea is, or how incapable one may be in expressing it on paper, some attempt should be made to develop it. If the result is unsatisfactory, or even a failure, which would hardly be likely from a persistent effort, the sketches such as they are can be forwarded with necessary explanations and without apologies. I wish to point out that lack of elaborate training, either artistic or technical, is no reason why one should be destitute of ideas. Constant and persistent paper work will bring these to the surface. They may at first be slow in coming but a morning's paper work will set the mind busy while other work is being done. Ideas will come while one is in the street or on the train or in fact anywhere except in the studio at five minutes' notice without previous preparation. If the request be accompanied by an attempt to illustrate what the sender has in mind, I shall be in a better position not only to give satisfactory examples, but to offer better suggestions for the development of ideas.







Figs. 1-9 are, I am afraid, an extravagance, but to a bright, skilled ceramist such work could easily be possible. A necklace of pendants of alternating flammé reds and crystalline glazes would be quite as artistic and expensive a trinket as a wealthy lady could well wish. No. 10 is a stopper for a bottle; the base is hollow for the insertion of a cork. No. 11 is a trinket tray. No. 12 is a place-card holder for the dining table. No. 13 is a hanging tray or bowl with bracket. No. 14 is a pen rest. No. 15 is a trinket box, the shell or back being the cover. No. 16 is a paper weight. Nos. 17 and 18 are napkin rings, No. 19 is a knife-rest. Nos. 20 and 21 are salt cellars, 22 and 23 are egg stands.

The working drawing speaks for itself; it is the best criticism I can give for the drawings submitted. The pitcher selected was No. 13 (article for July). This method can of course be used for built work. As my drawing will be reduced in reproduction, all measurements are left out, but a scale of 6" is made at the left of the drawing. There seems to be some misunderstanding about contraction. This will vary with different clays and also with different firings. The latter instance is especially noticeable in stoneware and red clays. Irregular firing will easily make a difference of  $\frac{3}{4}$ " in pieces supposed to be the same height, even if fired in the same kiln. For this reason, anything in sets, say six or a dozen steins, should not only be in the same kiln but on the same shelf if possible. Liberal allowance should be made for contraction or the pieces will be much smaller than

is intended. First find what the contraction is at the required heat; this is much more for casting than for throwing or pressing. Measure the piece while *soft green* and again when fired, then add the shrinkage whether 1 in 8 or 1 in 12 to all pieces. If the shrinkage is 1 in 8 a piece 6" high should be at least 6 $\frac{3}{4}$ " when soft green. If pressed clay has this shrinkage add 1-16 for cast ware, making a piece 6" high when fired, measure (in the mould and without the space) 7 $\frac{1}{8}$ ".

The sketches A to F are selected from a very interesting set of drawings submitted for criticism. They are all thrown pieces and cut to the desired shape. E and F can also be cast or pressed. B is cut and then flattened on a damp setter. The base of C is made separately and fastened to the bowl in the green state.

My notes 1-5 are developments which could be extended indefinitely and with good profit to the student who would make a practice of doing this kind of work.

#### QUESTIONS.

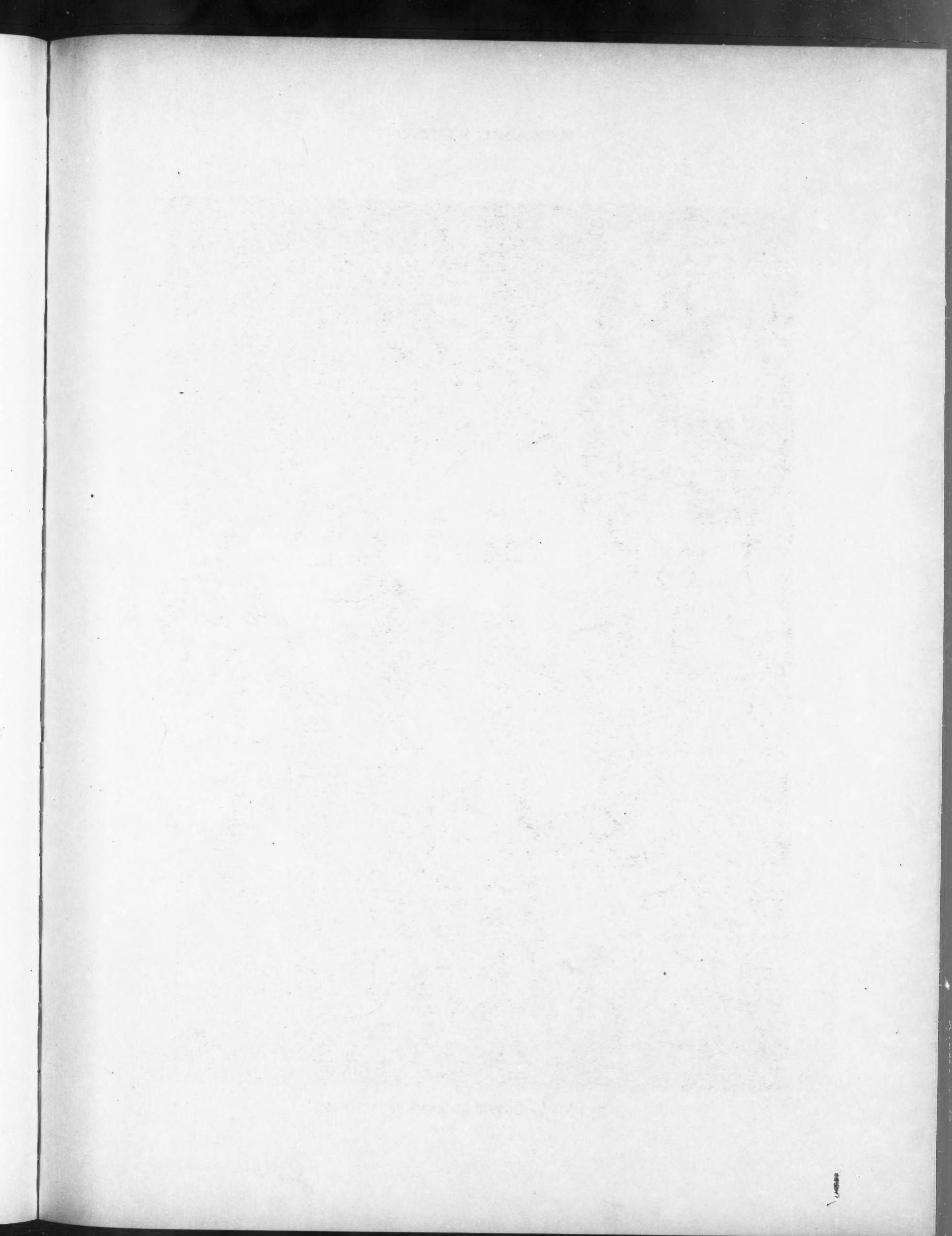
G. B.—"Is there any means of determining the exact consistency of glaze or slip?"

The hydrometer will determine this. Get a Baumé or Twaddell scale. They can be purchased through a druggist from the Whitall Tatum Company. The price is, I think, \$1.20. The scale is a glass tube weighted with shot or mercury; it is placed in the liquid and the reading made at the level of the surface.





CALIFORNIA DOGWOOD—JEANNE M. STEWART







PASSION FLOWER—ALICE WILLITS DONALDSON

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